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THE FIRST STORY OF GENESIS AS LITERATURE

F. E. COGGIN, M.A.

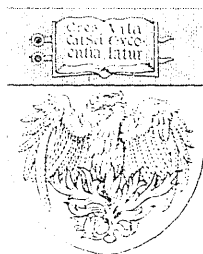
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THE FIRST STORY OF GENESIS AS LITERATURE

BY

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LATE EXHIBITIONER OF ST. JOHN'S COLLEGE, CAMBRIDGE; AUTHOR OF "MAN'S GREAT
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INTERPRETATION OF GENESIS II. 4-iv. 26."

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The First Story of Genesis as Literature

THE first thirty-four verses of The Book of Genesis are a distinct composition complete in itself. It describes the fundamental situation dealt with in the Old and New Testaments and foreshadows their leading ideas and so forms a prelude¹ to the whole of the Bible.

Although this composition follows no regular system of versification, yet on account of its organic structure which moulds a distinctive means of expression, and by reason of the elevation of its style and of the nature of its contents it may be classified as a poem. And further, seeing that it tells in narrative form of the Coming of Man from the primeval darkness and beginning of things, and of his accession to a godlike dominion, it is virtually an Epic.² Then in conformity with modern classification the seven parts of which it is composed may be called sonnets,³ for each is a whole within itself, expressing a characteristic idea of its own, and they take after a common form. Together they make a sonnet sequence, for all are integral parts of the complete whole of the poem.

The Epic is not of a tribe or nation, but of the human race, giving an account of humanity's

¹ The story which follows in the second chapter of Genesis is often referred to as a second account of Creation. This is a misnomer. There is no second account of *Creation*.

² See R. G. Moulton's *World Literature*, pp. 184, 314, 403, 405; R. G. Moulton's *Literary Study of the Bible*, pp. 67-69, 76, 516.

³ See pp. 36-41.

intrinsic and inspiring dignity and calling men thereby to achieve the fulness of life which is the sublime promise of the name they bear.

For two thousand years and upwards it has been a gracious influence upon the status of man. It has ameliorated the conditions of labour and regulated the disposal of time to man's inestimable benefit.

The poem is often spoken of as though it were all about *Creation*, whereas the word *create* is used throughout for only three¹ things, and in several of the sonnets it does not occur at all. In ordinary use *create* may be little more than a synonym for *make*, or, on the other hand, it may be given so comprehensive a meaning as to leave the word *make* without occupation. The poem moulds its own vocabulary. The first sentence speaks of God's *CREATING*; the last sentence speaks of God's *CREATING FOR THE PURPOSE OF MAKING*.² *Create* is not being used as a synonym for *make*; neither does the idea of *creation* overwhelm that of *making*. Each word is used with a distinct meaning, and a relationship is established between the activities denoted by them.

The first verse consists of only one sentence, but by an impressive pause the Hebrew accentuation³ divides it into two parts, separating even the verb

¹ Cf. the Preface of "*Hebrew*" *Exercise Book*, P. H. Mason, second edition, A.D. 1877.

² As in the margin of the Authorised Version *created to make*. The text has *created and made*, a Hebrew preposition with an infinitive being misrepresented by an English conjunction with a tense. See note on Gen. ii. 3, p. 41.

³ See Note B, p. 43. Cf. *A Treatise on the Accentuation of the Prose Books of the Old Testament*, William Wickes, p. 32.

from its object, so as to present "God created" as a thought to be contemplated apart by itself.

The second verse is formed of three co-ordinated lines which develop the thought of "the heavens and the earth" as a thing *created* indeed, but not yet *made*.

In (the) beginning GOD CREATED

The heavens and the earth

And the earth was without form and void

And darkness (was) upon the face of (the)
Deep

And the Spirit of God (was) moving upon the
face of the Waters

The MAKING of the heavens and the earth is related in the three sonnets which follow. The heavens are made in the second sonnet; and the earth is divided from the waters in the third. So that in this first sonnet the created "heavens and earth" is one and the same thing comprised in the names: Earth, Deep, and Waters. This one created thing of which the heavens and the earth are to be made is without form and void, covered with darkness, and upon it is moving the Spirit of God.

Some word or phrase in each of the three lines of the second verse requires consideration. The word translated *without form* means *emptiness*, the absence of that to which one is accustomed, or for which one looks. It stands even for *idols*, because they are devoid of meaning. The word translated *void* has a similar negative significance. It occurs only three times¹ in the Bible, and each time it is in

¹ Isa. xxxiv. 11; Jer. iv. 23.

company with the previous word *without form* duplicating and emphasizing it. The two words together may describe a ruin—the material state of the material when all the meaning which work had put into it has been emptied out. With such an objective reference the words depict confusion and chaos. But this shade of meaning is colouring derived from the context. It is excluded here where the words refer not to what has been taken out, but to what has not been put into it. Material in a state of preparation for construction although *without form and void* relative to the building as planned and purposed is *chaotic* only to the ignorant. The created “heaven and earth” is not chaotic, but it is elemental. Whatever *created* is the something necessary to start with in order that *making* may go forward. Milton represents the Creator as going forth to work upon pre-existent chaos. Our poem knows nothing of chaos and nothing of any pre-existence, but it knows of the pre-existence of God. There is no dualism. God is, and all that comes into being is of God.

In the second line of the tercet there is the word *Deep*, and its occurrence is worth considering. This *Deep* was of old time reckoned a thing of vast importance in the constitution of the World, and was associated with the crudest notions of mythological cosmogony. Any name for the material which goes to the making of the World would have been deficient had the *Deep* not been included.

As a matter of *nomenclature* it is fundamental to the preparatory material for the World’s making. So the *Deep* is given a place, an indifferent one, between the earth and the waters. No further

mention is made of it. Let anyone read through the wearisome articles in dictionaries and commentaries about the cosmological speculations and uncouth traditions that were clamouring by prescriptive right for a place in such a story as this and he will be impressed with the relief and spiritual enlargement bestowed by its wonderful silence which cuts off once and for all the burdensome entail.

The third line of the tercet speaks of the movement of God's Spirit. A persistent desire amongst interpreters seeks to make this movement less abstract and more picturesque by reading along with it the figure of a bird, so as to give it the meaning of *hovering* or even of *brooding*. The word for *moving* is a very rare one. It may perhaps occur twice¹ again in the Bible, and, if so, in each case it is with an explicit metaphor. In the one certain occurrence the Lord's care for Israel is being illustrated by the figure of an eagle, by no means *brooding*, but busily active with getting her eaglets to start flying. The doubtful occurrence of the word is in a case where we read of the *shaking* of the bones of a man who is broken-hearted and overcome. But there is no figure either of a bird or of anything else associated with the movement of the Spirit of God. His activity is without similitude.

The word *moving* is a participle,² and as such it declares that the action denoted by the verb is continuous. The preparation for making the heavens and the earth includes the continuous activity of the Spirit of God.

¹ Deut. xxxii. 11 (Jer. xxiii. 9). ² See Note D on p. 45.

Before leaving the first two verses we must make ourselves as sure as we can of the thought embodied thus far in the term *creation*. It is outside space, above and beyond time. The "heavens and the earth" yet to be made will include what we know both of time and space.

The verb *He created* is in the perfect "tense," but the Hebrew "perfect"¹ has its essential reference not to past time, nor to time at all, but to the perfection or completion of the action denoted by the verb. In every single thing so far as there are single things and in all things as a single whole there is represented here and now the present inscrutable perfection of *creation* upon which is based the more or less traceable *making* of the heavens and the earth. The MAKING it is which is working out creation's purpose and manifesting God.

Corresponding with the word *created* there is another perfect tense which states that the earth came-into-existence² — inadequately represented by WAS or IS; and the state in which it comes-into-existence is described as the extreme of rudimentary.

CREATION provides the indispensable conditions for MAKING, but by itself is unavailing.

There is nothing arbitrary in this definition of *create* as it is worked out by the poem. A somewhat similar quality is noticeable in the word elsewhere. In the Book of Isaiah there are several instances, e.g., "The Lord that *created* thee, O Jacob, and that *formed* thee, O Israel."³ Jacob (as

¹ See p. 30.

² See Note C, p. 45.

³ Isa. xliii. 1.

in the phrase, "thou worm, Jacob"¹) is the crude material from which Israel is eventually *formed*. Again, "Whom I have *created* for my glory; I have *formed* him; yea, I have *made* him."² The purpose of creation is attained by forming and making. Again, "I *form* the light and *create* darkness; I *make* peace and *create* evil (or calamity)."³ Light and peace are formed and made, expressing something of the fulness of God; whereas darkness, evil and calamity are spoken of as *created*, for therein God is inadequately manifested. And once again, "I have *made* the earth and *created* man upon it."⁴ The earth is, according to the capacity of it, MADE; but man, according to the capacity of him, is not MADE,⁵ although he is CREATED. He is a prophecy. An instance of the same use occurs in the New Testament, where the word has passed from Hebrew into Greek. "For we are his workmanship *created* in Christ Jesus unto good works, which God hath before ordained that we should walk in them."⁶ The *creation* in Christ Jesus renders *walking* in the good works a possibility, but by no means does it make it an actual fact.

These texts show the use of *create* for marking a state of things which is the starting-point for making and remedying. Creation does not evade work and is no substitute for work; it is the preparation, antecedent, or summons to work.

There are three things to be kept in mind at the point of transition from creating to making, viz., the created Preparation, the continuous activity

¹ Isa. xli. 14.

⁴ Isa. xlv. 12.

² Isa. xliii. 7.

⁵ See pp. 19, 20.

³ Isa. xlv. 7.

⁶ Ep. Eph. ii. 10.

of the Spirit of God, and the Word of God about to be spoken.

And God saith,¹ LET THERE BE LIGHT—and there comes into existence² the first recognisable feature of the world as we know it—THERE IS LIGHT.

We are reminded of the passage just quoted from Isaiah which says God *creates* darkness and *forms* light. But the passage of Isaiah is elucidated by the word *create* as fashioned by our story. God's purpose is LIGHT, but God's purpose is fulfilled not by creating, but by making. Creation leaves the world in darkness not because darkness fulfils the will of God, but because the *making* of Light is not within the province of *creation*. Two distinct and complementary ideas are being worked out with the words *create* and *make*, and these ideas should accompany all Bible reading.

God forms the Light and sees that it is good, but, nevertheless, there is not Light enough. The manifestation is insufficient. God continues His work. He goes on dividing the light from the darkness until the light is sufficiently light to be called Day. As formed, seen, appreciated and progressively developing to its sphere of purpose, Light, within and without, is altogether of God. He is the doer of whatever is doing. Is there something beyond process? God creates. Is there activity? The Spirit of God is continuously moving. Is there something pointing to obedience? The Word of God is being spoken.

Without so much as "the finger of God" to

¹ See p. 31.

² See Note C, p. 45.

savour of anthropomorphism and without any little wonderments of ways and means there is being builded up the conception of great working in progress, witnessing to the character of God as the Maker.

As with the word *create* so with the word *God*, it gains its particular meaning for the poem within the poem itself. The word has been the receptacle of a strangely mixed variety of notions, good and bad, and it has meant infinitely dissimilar things throughout the ages. Here it must first be emptied and then filled afresh with the meaning which is being gradually expressed.

In the conviction of God's unity there is found the unity of all things. God alone is Creator, and with a wholly distinct meaning He only is the Maker. The unity of God is within itself a fulness which includes both operating and co-operating, both speaking and response.

The three following sonnets do not allude to CREATION being entirely taken up with the MAKING of the heavens and the earth. In the first sonnet darkness passes away from the face of the Deep and *Deep* disappears from the story. So the name of the created material is reduced to the two terms, *the earth* and *the waters*. But "the earth" is not parted from "the waters" before the third sonnet. Thus in the second sonnet the waters comprehends the whole created "material" for making the heavens and the earth.

And God saith Let there be a firmament in the midst of the Waters

The second sonnet is about the making of a Firmament which divides the *Waters* of creation

into two parts. The third sonnet tells of the part under the Firmament. And the fourth sonnet, of the part above the Firmament.

The word Firmament at once calls to mind that solid vault which it is said those of old time thought of as something fixed above the earth, enclosing it as with a solid dome. Etymologically the Hebrew is not so deeply implicated in such a notion as is the English word. This is seen by the alternative renderings in the margins of our two Versions—*expansion* (A.V.) and *expanse* (R.V.). Etymology is, however, powerless against use and wont. We must see the meaning given by the poem itself.

The Firmament then comes into existence in the midst of the created "Waters," and, according to the significance of the participle, is to be actively and continuously dividing¹ between *waters* and *waters*.

This Firmament is given the name *Heavens*. Now the Heavens include the region of the stars, and of the clouds, and of the paths of the birds. Birds fly in² it and on the face of it. The same word is translated *air* by both English versions in the sixth sonnet.

Thus the Firmament or Heaven is Space as we know it and whatever in itself Space may be. It is the invisible world dividing up the created "material" and giving the visible world its distinctiveness and severalty.

Bearing upon this meaning there is a significant omission. The saying God *seeth that it is good* with

¹ Cf. Moving, Note D, p. 45.

² Prov. xxx. 19; Deut. iv. 17; Jer. viii. 7.

slight variations occurs seven times, but all are found in only five sonnets. Two sonnets are distinguished by its absence, viz., this second sonnet, which is about the unseen world, and the seventh, which is about the unseen presence of God.

The same word *heaven* is used for the dwelling place of God, though "the heaven and heaven of heavens cannot contain"¹ Him. He is in the invisible world, whence all appearances arise and into which they all resolve.

The third and fourth sonnets tell the story of the two primary divisions of the created "Waters." The story is one of organization. That which is under the Firmament is organized into earth and seas; and from the earth are produced living organisms with their organizing sequence of reproduction; and that which is above the Firmament is made into the host of heaven with its organizing sequences of signs and seasons, nights, days and years, producing Time as we know it with its regulative ordinance.

In these four sonnets there is a striking difference in the amount of attention given to the two ideas of creating and making. CREATION is mentioned as the necessary foundation of all that follows, but the narrative is about the MAKING. It is the WORKING of God which is emphasized as one aspect of the world after another is brought under review. The ubiquitous notion of magic or of getting something for nothing is excluded. God is sufficient

¹ 1 Kings viii. 27.

for all that is needed. There is no other source. It is by the application of God's activity in all ways that the work is proceeding.

From whatever point of view Nature is regarded—energy, order, or things—each, and all together, is manifesting God. In the God of the poem all fulness dwells. And it is a fulness which works—doing all and supplying everything.

The word for God's activity of MAKING is the one commonly used for the working of an artificer, and this is to be remembered when we come to think of the *likeness* of God. The same word is used for the fruit tree *making* fruit. It is used, that is to say, for what we call a natural process. But God's activity of MAKING like the MOVING of His Spirit is without similitude. Apart from God there are no doings either of nature or of artificer. Nothing is added to the common world, but all of it is seen in the light of God. God's making is the actual work which is proceeding, not some separable marvel diverting attention from the wonder of it all. In the activity, process and development of the world, there is a manifestation of God as the author and source of all working.

The poem is giving systematic expression to the human spirit's clear response to the whole world it recognizes. The response is this vision of God seen and affirmed as axiomatic by the sensitive spirit and found in experience by less sensitive spirits, to be worthy of all acceptation. The vision lifts the reproach of vanity and futility from seeker, quest and conquest. *Spirit with spirit can meet.*

The first four sonnets are a whole within themselves. They review the material world, earth and heavens, i.e., visible and invisible, as the working out of God's purpose in creating "the heavens and the earth." They contemplate the disposition of the created "Waters" under the continuous MOVING of the Spirit of God. If the story falls flat on our ears it may be that its message has been so successful as to become a commonplace. Man's daily life has been held in thralldom all over the world by notions of heaven and earth being in the possession and under the control of uncanny and divergent super-natural beings of mysterious powers and capricious tempers. Here they are gone. The vision of the Living God at work makes of the World a single reasonable whole. In the light of the poem, however it arises, the mind of man is set free, not only negatively by the removal of hindrances, but positively by the relating of his spirit to the image of the Creator and Maker. For those who are aware of the horror of thick darkness from which the mind of man has been delivered, the saying HE MADE THE STARS ALSO may well be accounted a redeeming word of Literature. But the English saying, by its completeness and its quite needless word *also*, detracts from the original, somewhat suggesting an afterthought. The Hebrew is a phrase with no separate verb of its own, and the *also* is just the particle most frequently translated *and*.¹ The saying shares the MAKING with sun and moon. The making is all of one. God makes . . . the greater luminary . . . and the

¹ See Note E, p. 46.

lesser luminary . . . and the stars. Here is no astronomy, neither is there astrology, but sun, moon and stars are brought within Man's reach, for, according to the poem, Man is created in the image of their Maker.

But we are anticipating—so, indeed, is the story itself, for with its *signs* to meet the needs of a different world it is forestalling the approach of a new disclosure. The world of the first four sonnets has no use for signs. It holds no discernment for their appeal. Reaction there is, but so far as is as yet manifested there is no response. The world of the first four sonnets is a world in orderly working with marvels of co-ordinating organic structures, but, for all that has been at present told, it might be nothing more than a world for God's own divertimento. God's sufficiency in Himself, His sovereign power, His wisdom, His activity, and His own appreciation of His work are all there, but nothing manifests His goodwill or beneficence.

Then there is a transformation and all is changed. An entirely new departure is shown, and with this the following two sonnets are occupied. God's work is not for Himself, and this is to be remembered when we come to think of the likeness of God. The transformation is seen by considering the multiplicity, diversity, and manifold degrees of living souls all more or less awake to the blessedness of what God is doing.

The theme of the fifth sonnet is the creation of living souls. The English Versions do not make this as clear as it might be made. Instead of the literal translation *living soul* they have *creature*

*that hath life and living creature.*¹ A *creature* brings along with it a body which confuses the thought which should be fixed upon a soul. Fortunately the story is so told as to sustain the meanings of the chief words it uses. The term occurs in the next sonnet (Gen. i. 30) and in such a way as to make it well nigh impossible for the distinction between body and soul to be obliterated. Both versions have this passage *every thing that creepeth upon the earth* WHEREIN THERE IS LIFE, and in the margin LIFE is explained by: "Heb. A LIVING SOUL." They could not well translate by WHEREIN THERE IS A LIVING CREATURE, but they have reduced the two words of the original to the single word LIFE, and have left to the Hebrew and their margins the responsibility of confessing "a living soul" in the animal world.

For the meaning of "living soul" we must attend to the things upon which the poem's observation is fixed, and we must see the things as it sees them. These things show themselves to be awake and

¹ The objection to *creature that hath life and living creature* is not that they are illegitimate, but that in the context they are much inferior to the literal rendering *living soul* which the Translators had a reason for not adopting—a reason which does not affect our story taken by itself. In English we can speak colloquially of a man as *a good body*, *a good soul*, or *a good creature*, indifferently, but we should be seriously inconvenienced if words were so uncertain that we could not be sure of speaking distinctively of body and soul. On a solitary occasion (Gen. ii. 7) the Hebrew *a living soul* is used exclusively for Man, and in this case the English versions translate literally, but when the same Hebrew is used of the animal world they translate otherwise and variously, even reducing the two words to one in Genesis i. 30, quoted above. The English *living soul* has been coloured with a particular human interest which is absent from the Hebrew. Humanity has a distinctive characteristic in the first story of Genesis, but it does not consist in the possession of a living soul.

interested. It is their living souls which makes it easy to pick them out and distinguish them from all other things of which the poem has spoken. We would translate:—

And God saith
Let the waters swarm-with swarming-things
Living souls

And God createth
The Great Whales
And every living soul

And God blesseth them saying . . .

The manifestation of God through organized structures has already been considered. The new thought is God's manifestation in giving the Work an interest in itself. He is blessing it that it may share in the goodness He has prepared. The blessing is the gift of doing and enjoying whatever these living souls are actually doing and enjoying. They reveal a new world—a world within a world—a world of animation, and its foundation, like that of the material world, is in God's activity of CREATION, the word being used now for the second time only.

As the animal world is brought under review the vision passes beyond the absolute sovereignty of God to a foresight of His gracious goodness.

The English versions produce a groundless resemblance between the origin of living souls, represented by the first group of animals, and two other origins, viz., of vegetation, and of the living souls, represented by the second group of animals.

These things are not alike. The waters were not required to put forth, generate, or produce the living souls represented by the first group of animals, but only to contain them, to swarm-with¹ swarming-things. The preliminary stage of living souls is a work not of making or development, but of creation.

God createth the great whales and every living soul that glideth which the waters swarmed-with after their kind and every winged fowl after its kind

Neither the English *whales* nor its Hebrew original was specialized for the modern exclusive meaning of "aquatic mammalians of the order cetacea." The word stands for such aquatic participants of the animal world as are of monumental character. The poem's imagery is just the natural world—it sees things small and great, from the multitudinous swarming-things to those individually noticeable creatures distinguished by size rather than by numbers.

There is an impressive pause according to the accentuation² upon the GREAT WHALES—formidable monsters, conspicuous representatives of the second phase of creation. As bodies they are conspicuous, but in them there are living souls. The use for the second time of the word *create* keeps sensation and all other treasures of living souls distinct in thought from the bodily structures in which they are exhibited. Bodies and living souls have not their origin from one another. Both originate in God as Creator, and both are developed

¹ Cf. margin of Revised Version, and see Note F, p. 47.

² See Note B, p. 43.

by God as Maker. Thought is turned to the CREATION of living souls in this sonnet and to their MAKING in the next.

Words of God are said to be spoken *about* things but to living souls they are directly addressed. And these words to living souls are words of blessing, representing the bestowal of instincts with the power of response in the joys of life. God creates the desires of living souls and provides their satisfactions.

The sixth sonnet further exemplifies the preparatory character of such action as is denoted by CREATION and the progressive character of the action denoted by MAKING.

Living souls are divided into two groups, those belonging to the water and the air forming the first group and those belonging to the land a second group. The first group is CREATED. The second group, which comprises animals more closely associated with man and introduced next before the climax of the Work in the advent of Man, represents, for literary purposes, living souls of a more advanced type, and these are MADE.

LET THE EARTH PRODUCE Living Souls after
their kind

Cattle and the gliding-things And the beasts of
the earth

After their kind

AND GOD MAKETH the beasts of the earth after
their kind

And the cattle after their kind

And all gliding-things of the ground after their
kind

Whatever the process of the earth's PRODUCING may be that is it which is God's MAKING.

Following this *making of living souls*, and in the same sonnet, there comes a forecast of the *making of Man in the image of God*. Significantly it remains but a forecast:

And God saith,

Let us MAKE man in our image after our likeness,
And let them have dominion. . .

And God CREATETH Man in His image.

The purpose of God's grace is expressed in terms of MAKING, but the initial act towards the fulfilment of the purpose is in terms of CREATION. Body and living soul are already objects to be *made* and *produced*, but the differentia of Man is neither body nor living soul, neither is it a development of body or soul. The differentia of Man is a relationship constituted in God. It is a relationship carrying with it the right and duty of dominion over the works of God, including living souls—a new departure for which an original inception is necessary. It must be “created” to render its “making” possible. The ideas of CREATION and MAKING are kept distinct by the use of the duplicate words image and likeness. The word *image* is taken with *create*. “God createth Man in His image,” while the word “likeness”¹ remains to be

¹ Cf. Origen, *De Principiis*, Book III, Chapter VI: “Now the expression, ‘In the image of God created He him,’ without any mention of the word ‘likeness,’ conveys no other meaning than this, that man received the dignity of God’s image at his first creation; but that the perfection of his likeness has been reserved for the consummation—namely, that he might acquire it for himself by the exercise of his own diligence in the imitation of God. . . .” Ante-Nicene Library Vol. X, p. 263. Also see Westcott, commenting upon Origen, *Religious Thought in the West*, p. 234 *et seq.*

taken with *make*. The making of Man after the likeness of God requires something more than his creation in God's image can give.

The fact itself re-appears in the New Testament and is expressed in similar language: *For His MAKING we are CREATED in Christ Jesus with a view to good works which God afore prepared that in them we should walk.*¹ The fresh requirement of the Work, namely, a human relationship² in God, brings the fulness of God to a fresh revelation. The counsel, "Let us make man in our image," signifies distinctions and relationships within the unity of God. Created fellowship looks to uncreated fellowship. God is the giver of all things and is the ground of His gifts.

All that CREATION can do is done and solemnly affirmed by a threefold use of the word *create* for this its third and final purpose:

And God createth Man in His image
In the image of God created he him
Male and female created he them

For largeness and simplicity this view of God and man would be hard to equal from anything, unaffected by it, in ancient or modern literature. It purges away the grossness and pettiness of mythological deities and their confusions with men

¹ Eph. ii. 10. αὐτοῦ γὰρ ἔσμεν ποίημα, κτισθέντες ἐν χριστῷ Ἰησοῦ ἐπὶ ἔργοις ἀγαθοῖς οἷς προητοίμασεν ὁ θεὸς ἵνα ἐν αὐτοῖς περιπατήσωμεν.

For the rendering, see Westcott *in loc*—and J. Armitage Robinson, D.D., *Eph. Ephesians*, pp. 52, 157.

² This relationship interprets the frequent N.T. phrase "IN Christ Jesus," as well as other N.T. phrases carrying the same significance, e.g., *Abide in me, and I in you. As the branch cannot bear fruit of itself except it abide in the vine; no more can ye, except ye abide in me.*

and beasts; and in the light of it there is confidence, freedom, and purpose for the eager stirrings of the human spirit. It also gives form to the conception of a principle of parentage which generation in the visible world indicates and fatherhood in mankind symbolizes.

Things, living souls, and the human relationship in God are three kinds or aspects of existence which are severally due to the action of God denoted by CREATION. Whatever making or development may follow or prepare the way for the revelation of any of them, and to whatever extent they combine, serve, or deal with one another, it is not upon one another that they depend for their fundamental inception. No later mentioned category of the three is subsumed under a former mentioned one. All three in their distinctness of existence are manifesting God as Creator, while in their correlations and progressive development they are manifesting God as the Maker of all that is being made.

Our English poet,¹ with his assured conviction that

This world's no blot for us,

Nor blank ; it means intensely, and means good:

was anticipated by this Hebrew poem where God is thought of as making His world in orderly fashion and seeing it, piece by piece, to be good, and the whole, very good. The world is seen by God and seen to be good, in preparation for its being seen and seen to be good by creatures blessed with the gift of perception.

¹ Browning, *Fra Lippo Lippi*.

The saying that God sees it to be good occurs seven times—a number which bears the symbolic meaning of completion. The world is prepared both inside and out—as it is and as it is perceived. God's seeing is seeing, indeed—the true idea of seeing. He is the fountain-head of seeing and of things being seen as He is of making and of things being made. He is the source of all.

Of these seven sayings only the first definitely names the thing that is seen to be good. That one thing is Light. God seeth the light that it is good. Light is the first thing brought into being in fulfilment of creation's purpose. And the seventh saying affirms that it is what God MADE, not what He CREATED, which is very good. All is very good in which the purpose of creation is worked out—all which God MADE. The English pluperfect¹ *He had made* by obtruding the notion of time distracts attention from the work and its perfecting. Apart from time, it is as God sees His work perfectly made that He beholds it very good.

Each of the six sonnets concludes with the refrain, *And there is² evening and there is morning One Day—a Second Day—and so on until Day the Sixth.* The making of DAY is shown in progress. Light is formed which mingles³ with the darkness and is then divided from the darkness, and, being divided from the darkness, it is called DAY. The process is not that of light shining more and more from any previously existing luminary, but the making of light itself. Light's first appearance

¹ See pp. 30, 34.

² See Note C, p. 44.

³ For the idea of these days and evenings, cf. P. H. Mason, "*Hebrew*" *Exercise Book*, Preface, second edition, A.D. 1877.

makes an evening with the night of primal darkness, and its growing brightness dispels the darkness and brings in the morning with which comes one Day. The order is night, evening, morning, and so in this way Day comes into existence.¹ It is a day made, not spent. It is made to continue. It comes to morning and is wherever light is. Having described the making of Day the poem uses the word Day as a descriptive term for God's works. That which He makes is a Day; God's works are Days.

The poem rules out a temporal value for the meaning of Day, in the first place by its account of Day's coming into existence and receiving a different value, as it is said, God calls the light Day; and in the second place by disposing of Time with its regulative ordinance in the fourth sonnet, where it is regarded as a work of God—one of God's Days. Time does not make God's Days, but one of God's Days is the making of Time.

The two sentences AND THERE IS EVENING AND THERE IS MORNING are connected by the Hebrew accentuation² into an unbroken phrase by a non-pausal melody. No night is to be intercalated between this evening and this morning. The two sentences express the one idea of an evening to morning progress, a progress from night to day, a process of growing light.

The idea of light with progressive development is carried into other orders of becoming. Light itself; The Heavens of Space; The Earth with Organic Life; Time with its Control; Animation;

¹ See Note C, p. 45.

² See Note B, p. 43.

and Man to reflect the Maker and Giver of Light ; are esteemed Days which are the making of the World.

All six Days are in the light of morning. They do not displace one another. Day is added to Day in a progressive and abiding revelation. They are united by the evenings which precede the mornings. The gloom and half-light of evening looks backwards as well as forwards. It looks backwards to previous facts wherein lies its imperceptible starting-point, and it looks forwards to the morning of its own specific Day.

The word Day brings and adds to the notion of light its own practical significance so that it denotes the actual enabling environment in which and by which work is done and life is enjoyed. The six Days are working days—days which work and are God's working.

The first of these days is called not *first*,¹ as though it had absolute primacy, but *one*, the days which follow being added simply as a *second* day, a *third* day, and so on until *the sixth*. This last is somewhat peculiarly expressed, the definite article being given to the ordinal adjective but not to the word *day* itself. We may see a reason for this presently; what we have now to notice is that this sixth day is so singled out as to make it define the series of six days as a whole within itself. Light is added to light—manifestation to manifestation—and the whole is the light of Nature as it manifests God.

The last sonnet is not only the conclusion of the poem, but also its completion. The addition it

¹ See Note 2, p. 37.

makes is a light in which all is to be read. A large significance has been already given to the word day, and this sonnet adds greatly to that significance. In the poetic vision the light of Nature is that of the six days of God's manifold and continuous working.¹ But the vision extends beyond the working week.

Regarded as a completed whole the six days of a common seven days' week are enclosed by the seventh day, which is first and last, before and after the group of six days. The seventh day is a day apart and ranks alone. This seventh day is used to express thoughts about God beyond those of His manifestation in Nature. The subject of the last sonnet is the seventh day *sub specie æternitatis*.

The refrain common to all the previous sonnets is omitted from the final one. The Seventh Day has neither evening nor morning. It does not come into existence, nor does it develop. So soon as it is an object of reference it is revealed as perfect. This is the only day to which is given the definite article. It is THE DAY, the Day of BEING, not of becoming, IN which God is—the Light of His Presence. It is blessed and hallowed because He is in it. The Seventh Day is the Light beyond Nature's receptivity. It expresses the thought that God is not exclusively in His work. He is more than the sole efficient cause of all things. Apart from all things He is all sufficient. The Seventh Day is the Light *beyond the veil of creation*²—beyond all creating for the purpose of making.

¹ Cf. St. John v. 17.

² Cf. Martineau, *Hours of Thought*, Vol. II, p. 110.

But, nevertheless, God has a place for His Work, even in the Seventh Day.

There are two words in this sonnet, *rest* and *finished* or *ended*, of which we must take particular notice.

The Hebrew *He rested*¹ is the same as that translated *it ceased* in reference to the discontinuance of manna when fruit of the land of Canaan became available.² The word for *resting* because of weariness³ is different. Both words occur in an interesting passage of the Book of Exodus: "On the seventh day thou shalt *rest*: that thine ox and thine ass may *rest*."⁴ The English *rest* is used here to translate two distinct Hebrew words. Man must *rest*, i.e., cease or desist from work that his beasts may *rest* to satisfy their animal needs arising from weariness. The word for man's resting or *ceasing from work* is that which is used for God's ceasing from work. But there is a positive side to this particular cessation from work. Man is created in the image of God, and it is vouchsafed him to cease there wherein God ceases, in the Communion of God.

The other of the two words needing to be considered is that translated *finished* or *ended*. The word is rendered in over a dozen different ways in

¹ Cf. Wycliff Versions, Gen. ii. 3, *sesyd, cesside*, Note A, p. 42.

² Joshua v. 12.

³ Isa. xxviii. 12; Job iii. 17.

⁴ Exod. xxiii. 12; *on the seventh day thou shalt rest* (תִּשְׁבֹּת), *that thine ox and thine ass may rest* (יָנוּחוּ), *and that the son of thine handmaid and the stranger may be refreshed* (וַיִּנְפֹּשׁ). For man's *rest* the margin of R.V. gives as an alternative *keep sabbath*.

English, according to the context and the kind of end it has in view. If this is to be attained by fire, sword, or famine the word will mean *to consume* or *destroy*; if by labour and skill, it will mean *to finish* or *accomplish*; if the end to be reached is in accordance with a threat or promise it will mean *to fulfil*, and so forth, in harmony with the end it embraces. To determine what that end is here, two facts must be kept in mind. The first, that there is something positively¹ proceeding in the Seventh Day, specifically belonging to this Day; and the second, that in the Seventh Day there is no WORKING. The cessation from whatever is included under the denomination of WORK is characteristic of the Seventh Day.

The question arises as to whatever kind of end there is which can be given to a work when working is excluded, and the answer must be that the END is the place, situation or destiny for which the thing is made. A workman brings to an end the article he has been making when he finishes and is done with it. This, however, is not the article's end, but rather its beginning, according to its worth or capacity.

There is a useful illustration of this ending in the story of the Tabernacle: *So Moses finished the work. Then the cloud covered the tent of meeting and the glory of the Lord filled the tabernacle.*² The word we are considering is the original of that *finishing* which Moses accomplished. But after this we see

¹ Cf. S. R. Driver, *Hebrew Tenses*, § 149, note 1: "the act of completion is regarded as sufficiently distinct and independent to have a special day assigned to it."

² Exod. xl. 33, 34.

another finishing. Moses, having done all that *making* could do, the Lord accepts the work and finishes it after another fashion, filling it with His glory and consecrating it to His service.

So God is represented as doing for his Work all that making can do and then finishing it after another fashion in the Day wherein there is no creating or making.

For this finishing which is something positive and is something distinct from whatever is conceived of as accomplished by MAKING, it would perhaps be well to use the word *consummate* or revive the word *fulfil* from the Wycliff Versions.¹ But we do not depend upon this or that particular rendering of a single word. The meaning is builded into the structure of the poem. God carries His work to its full issue in the light of the Seventh Day.

The heavens and the earth and all their host are being fulfilled as they come to answer their purpose of manifesting God. Although the greater part have neither speech nor language and no voice is heard among them, yet man is part and parcel with all and he reads their story:

*In reason's ear they all rejoice
And utter forth a glorious voice.*

They declare in, through, and by means of man the glory of God and therein, so far, is their consummation; but man for his own consummation needs God Himself, in whose image he is created.

A distinguished man, a scientific investigator, and a brilliant writer and lecturer, in some eloquent words upon his experience of life, reproduces quite

¹ See Note A, p. 42.

unconsciously the thought and language of this sonnet, and in so doing affords a slight, perhaps, but clear example of the meaning of the Seventh Day's fulfilling. He was John Tyndall, an eminent natural philosopher of the last century. Having spoken of Immanuel Kant's being filled with awe by the starry heavens and the inward sense of moral responsibility, he continues: "And in his hours of health and strength and sanity, when the stroke of action has ceased, and the pause of reflection has set in, the scientific investigator finds himself overshadowed by the same awe. Breaking contact with the hampering details of earth, it associates him with a Power which gives fulness and tone to his existence, but which he can neither analyse nor comprehend."¹

The story can scarcely be fully appreciated unless account is taken of a certain Hebrew way of thinking which from an English point of view is somewhat peculiar. The Hebrew mind was less under the domination of the concept *Time* than is the English mind, and this characteristic is reflected in the fundamental significance of some grammatical forms of the language. There are two Hebrew "tenses," so called, commonly known as the Perfect and Imperfect, but the names by themselves are liable to mislead. Let us recall or make acquaintance with the usage of these two tenses from the following descriptions:

The Perfect.

"The ancient Hebrew never thought of an action as past, present, or future, but simply as

¹ *Fragments of Science*, Vol. II, p. 136.

perfect, i.e., complete; or imperfect, i.e., as in course of development. When we say that a certain Hebrew tense corresponds to a Perfect, Pluperfect, or Future, in English, we do not mean that the Hebrews thought of it as Perfect, Pluperfect, or Future, but merely that it must be so translated in English. The *time* of an action the Hebrews did not attempt to express by any verbal form.”¹

“The perfect serves to express actions, events, or conditions, which the speaker wishes to represent as in a state of completion, whether they belong to a determinate past time or extend into the present, or, while still in the future, are thought of in their completed state.”²

“The perfect is employed to indicate actions the accomplishment of which lies, indeed, in the future, but is regarded as dependent upon such an unalterable determination of the will that it may be spoken of as having actually taken place; thus a resolution, promise or decree, especially a Divine one, is frequently announced in the perfect tense.”³

The Imperfect.

“Whereas the Perfect, so to speak, paints a single picture of an action as completed, the Imperfect paints a series of pictures.”⁴

“The action thus exhibited” (by the imperfect) “as *ready* or *about to take place* may belong to the past, the present, or the future; but an event

¹ *The Hebrew Tenses* (R. H. Kennett), p. 1.

² Gesenius' *Hebrew Grammar*, edited by Kautzsch, translated by Collins and Cowley, p. 320.

³ *A Treatise on the Use of the Tenses in Hebrew* (S. R. Driver), p. 17.

⁴ R. H. Kennett, *ibidem*, p. 10.

ready and so capable of taking place would be likely and liable to occur more than once; we thus find the imperfect employed to denote reiterated actions.”¹

“The most usual method in which a series of events is narrated in Hebrew consists in connecting each fresh verb with the clause which precedes it by means of *waw consecutive* . . . and the imperfect. . . . The imperfect represents action as *nascent*; accordingly, when combined with a conjunction connecting the event introduced by it with a point already reached by the narrative, it represents it as the *continuation* or *development* of the past which came before it. וַיֹּאמֶר is thus properly not *and he said*, but *and he proceeded to say*.”²

That in each term of a series of past facts “the salient feature seized upon by language should be not its character as past, but its character as nascent or progressive, may, indeed, appear singular; but the ultimate explanation of it must be in the mode of thought peculiar to the people, and here reflected in their language.”³

Such indifference to the time of an action with attention wholly given up to the action’s state of being and its real or supposed relations with other actions, marks a way of thinking well suited to this story wherein time itself is but one of its own events. For Hebrew and English alike a completed action will commonly be in past time, and the so-called perfect tenses of the two languages

¹ S. R. Driver, *A Treatise on the Use of the Tenses in Hebrew*, p. 27.

² *ibidem*, pp. 70–72.

³ *ibidem*, p. 73.

will correspond with one another. But the fundamental difference remains and becomes very important when a Hebrew perfect imparts the thought of a completed action without regard to present, past, or future, or to anything at all to do with time. We will glance at the instances in the story of the Hebrew perfect. The first two verbs are in the perfect: "God created the heavens and the earth, and the earth was, i.e. came-into-existence,¹ without form and void." These English perfects, with their emphatic note of time, tend to divert attention from what should be its one object, the completeness of the activity of creation. Creation is beyond time. It is distinguished from making, producing, from process and development. All there is to think of is God and His Work. Whatever is necessary for the *making* of the heavens and the earth is *created*. The action of creation is perfect, sufficient, complete for its purpose, and with it corresponds the perfect act of the earth's coming into existence—bare existence, without form and void—but existence. The action of creating and its correlate activity of coming into existence are not past wonders staled by time, nor continuous activities in time, but perfect activities apart from time. This is God's doing and is now and always marvellous in our eyes.

A perfect occurs again in the fifth verse and then in the tenth. In both cases it is the same word *He called*. Each of these perfects is parallel with an imperfect of the same verb combined with a conjunction (*waw consecutive*), which would generally

¹ See Note C, p. 45.

be translated *and He called*, just as though the two grammatical forms in succession were identical in meaning. This they might be in ordinary narrative, but the exceptional character of our story, which would exhaust the fullest resources of any language, warns us not to overlook any fundamental distinction, though it may be customarily neglected in common usage. The two pairs of sentences¹ read in the Authorized Version:

*And God called the light Day, and
the darkness He called Night
And God called the dry (land) Earth; and
the gathering together of the waters called He Seas.*

A distinction in each case seems to be discernible. Whereas the meaning of *Night* is complete and so the perfect is accounted for, the meaning of *Day* is only just begun and will be added to step by step until the Seventh Day is reached. So, too, the name *Seas* is comparatively complete, while the Earth is about to gather further significance by its bringing forth organic life.²

A perfect occurs again in the fourteenth and another in the fifteenth verse, but these are assimilated with the preceding imperatives.

In the twenty-first verse the verb in "every living soul . . . which the waters *swarmed-with*" is in the perfect. In this relative clause the aquatic beings are seen as an accomplished fact.

In the twenty-seventh verse HE CREATED is in the perfect, and occurs twice. The creation of Man—both male and female—in the image of God is regarded as complete; that is to say, the

¹ See Note 3, p. 37.

² See Note 1, p. 37.

necessary foundation is truly laid¹ for the making of man according to God's likeness.

In the twenty-ninth verse the *I have given* of both English versions stands for a Hebrew perfect; but we must not read this dating of God's gift of food into the poem. It happens that on another occasion both versions translate this very same word by an English present tense. *I give* occurs three times in the following short speech, and each time it stands for a Hebrew perfect: *Nay, my lord, hear me: The field give I thee, and the cave that is therein, I give it thee; in the presence of the sons of my people give I it thee: bury thy dead.*² Ephron, the speaker, is insisting upon the completeness of his giving. So God's giving of food is looked upon, not as a past activity, but as a completed activity. Food is of His giving, and His giving is complete.

Then in i. 31 and twice in ii. 2 there is a perfect, translated by A.V. and R.V. in all three places *He had made*.

As we have seen, this translation does not mean that the Hebrews thought of their word as Pluperfect.³ Such a note of time would be determined, as in a Historical narrative, by the context. Man's life, his doings, and all accounts of his doings are set in a framework of Time; but the first story of Genesis is about God and His doings and the setting of this is a framework of Light. As it is said, GOD CALLS THE LIGHT DAY. God makes the light and calls it Day, and this thought of light and day is enhanced by degrees until it is seen as the

¹ Cf. 1 Ep. Cor. iii. 11.

² Gen. xxiii. 11. Cf. Gesenius, *Heb. Grammar*, p. 323.

³ P. 30.

manifestation of God who is Light and in whom is no darkness at all.

The Hebrew verbal forms being less bound to time values fit more readily than the English into this unfamiliar framework. The English *He had made* depicts God's activity of making as though it were in a particular time past, but we want to think of it as out of time, in its own proper light as God's activity. There was a skilled workman who remarked that he liked to see a job finished before starting upon it. Such a finished job would to a workman be something very different from a mere drawing or a mental picture of the thing required. He would want to see the necessary activities in their completion. The remark goes some way towards expressing the idea of an essential making as distinct from any particular making in time and space, and it may help us to think of God's complete activity—in Light—apart from any temporal representation.

So we want our three English pluperfects to express not a complete making in past time, but the complete making without that temporal limitation. Thus considered, God sees His work of the six Days to be very good: Thus considered, God fulfils His work in the Seventh Day: Thus considered, God ceases from His work, as work, in the Seventh Day.

Finally, there are two perfects in the last verse. One of them, *He created*, has already been considered. The other is, *He rested, ceased* or *desisted*. The activity denoted by the verb is regarded as complete. It marks the distinction between the sixth day and the seventh, and between all the

six Days and the Seventh. The cessation from all God's work of creating and making is complete—it is complete without interrupting His working—in a Day apart. The cessation is complete in another Light, another aspect of the fulness of God. By its structure the poem has given expression to the perfection of God's activity in the light of creating and making; and also to the perfection of His separateness from creating and making in the all-sufficing Light of His Holiness.

God's timeless Week makes of the common week an effectual symbol for aiding man to realize the likeness of God, by sustaining in his daily life the conviction that it is vouchsafed him to work with God in the Light of God's working and to cease from work, for the fulfilling of his manhood, in the Light of God's countenance.

A slightly revised translation follows. Italic type is used to mark recurrent phrases. And by the disposition of lines, and the use of double spaces, and of capital letters, an attempt is made to represent in some degree the effect of the Hebrew accents¹ as a substitute for the usual English punctuation.

I

Gen. i. 1. In. (the) beginning GOD CREATED
The heavens and the Earth

2. And the earth was²without form and void
And darkness upon the face of (the) Deep
And the Spirit of God Moving³ upon the face of the
[Waters
3. And God saith Let there be Light
And there is Light

¹ See Note B, p. 43.

² WAS. See Note C, p. 44.

³ MOVING. See Note D, p. 45.

4. *And God seeth the light That (it is) Good*
And God divideth between the light and the Darkness
5. *And God calleth¹ the light day*
And the darkness He called Night
And there is evening and there is morning
One² Day

II

6. *And God saith*
Let there be a firmament in the midst of the Waters
And let it be dividing³
Between waters and Waters
7. *And God makes the firmament*
And divides the waters which (are) under the firmament
And the waters which (are) above the Firmament
And it is So
8. *And God calleth the firmament Heavens*
And there is evening and there is morning
A Second Day

III

9. *And God saith*
Let the waters be gathered together from under the heavens
Unto one place
And let the Dry Land appear
And it is So
10. *And God calleth⁴ the dry land earth*
And the gathering together of the water called He Seas
And God seeth that (it is) Good

¹ וַיִּקְרָא אֱלֹהִים . . . קֶרָא

² יוֹם אֶחָד The strict meaning is ONE DAY and the cardinal number is rendered noticeable by the series of ordinal numbers which follows. The FIRST DAY would be הַיּוֹם הָרִאשׁוֹן and this is avoided. Cf. Mason's *Hebrew Exercise Book*, pp. 234-6.

³ ONE DIVIDING: On the participle, see Note D, p. 45.

⁴ See verse 5 note.

11. And God saith Let the earth put forth verdure
 Seed-yielding Herbage
 Fruit-tree making fruit after its kind
 Whose seed (is) in itself upon the Earth
 And it is So

12. And the earth putteth forth verdure
 Seed-yielding herbage after its kind
 And tree making fruit whose seed (is) in itself
 After its kind
 And God seeth that (it is) Good

13. *And there is evening and there is morning*
 A Third Day

IV

14. And God saith
 Let there be luminaries in the firmament of the heavens
 To divide between the day and the Night
 And let them be for signs and for seasons
 And for days and Years

15. And let them be for luminaries
 In the firmament of the heavens
 For causing light upon the Earth
 And it is So

16. And God makes
 The two Great Luminaries
 The greater luminary for the rule of the day
 And the lesser luminary for the rule of the night
 And¹ The Stars

17. And God gives them in the firmament of the Heavens
 For causing light upon the Earth

18. And for ruling over the day and over the night
 And for dividing between the light and the Darkness
 And God seeth that (it is) Good

19. *And there is evening and there is morning*
 A Fourth Day

¹ See Note E, p. 46.

V

20. And God saith
Let the waters swarm-with¹ swarming-things
LIVING SOULS²
And let Fowl fly-about above the earth
On the face of the firmament of the Heavens
21. And God createth
THE GREAT WHALES
And every living soul that glideth
Which the waters swarmed-with after their kinds
And every winged fowl after its kind
And God seeth that (it is) Good
22. And God blesseth them saying
Be fruitful and multiply and fill the waters in the seas
And let fowl multiply in the Earth
23. *And there is evening and there is morning*
A Fifth Day

VI

24. And God saith
Let the earth produce³ living souls after their kind
Cattle and the gliding-things and the beasts of the earth
After their kind
And it is So
25. And God maketh the beasts of the earth after their kind
And the cattle after their kind
And all gliding-things of the ground after their kind
And God seeth that (it is) Good
26. And God saith
Let us make man in our image After our Likeness
And let them have dominion over the fish of the sea
And over the fowl of the heavens
And over the cattle and over all the earth
And over every gliding-thing
That glideth upon the Earth

¹ See Note F, p. 47.

² See Note G, p. 47.

³ See Note F.

THE POEM OF CREATION

27. And¹God createth Man in His image
 In the Image of God created He him
 Male and Female
 Created He Them
28. And God blesseth them
 And God saith to them
 Be fruitful and multiply and fill the earth
 And Subdue It
 And have dominion over the fish of the sea
 And over the fowl of the heavens
 And over every beast that glideth upon the Earth
29. And God saith
 Behold I give²you all herbage yielding seed
 Which (is) upon the face of all the earth
 And every tree wherein (is) the fruit of a tree
 Yielding Seed
 For you it is for Food
30. And for every beast of the earth
 And for every fowl of the heavens
 And for everything gliding upon the earth
 Wherein (is) a living soul
 All green herbage (is) for Food
And it is So
31. *And God seeth* all which He made
 And behold (it is) very Good
And there is evening and there is morning
Day the Sixth

VII

Gen. ii. 1. And³the heavens and the earth are fulfilled
 And all their Host

¹ For the A.V. rendering *so*, see Note E, p. 46.

² *Give*—see p. 34.

³ For the A.V. rendering *Thus*, see Note E, p. 46.

2. And God fulfils in¹ the seventh day
 His work which He made
 And He ceaseth in¹the seventh day
 From all His work which He made
3. And God blesseth day the seventh
 And halloweth It
 Because in¹it He ceased from all His work
 Which God created for Making²

¹ The Authorized and Revised Versions, instead of *in* three times in these last two verses, have *on* twice and *in* once. See Note H, p. 48.

² לַעֲשׂוֹת "The original meaning of the לְ is most plainly seen in those infinitives with לְ which expressly state a purpose (hence as the equivalent of a final clause)," Gesenius' *Grammar*, p. 364. Cf. Mason's "*Hebrew*" *Exercise Book*, Note H, pp. 380-382. Also see above in verses 15-18. לְהַאֲרִיר for the purpose of causing light; לְמֹשֵׁל for the purpose of ruling; לְהַבְדִּיל for the purpose of dividing.

Cf. The Septuagint, ὡς ἔρχατο ὁ θεὸς ποιῆσαι; and the Wycliff Version (see Note A, p. 42), "God shapide that he shulde make."

NOTE A

Besides the use of the word *fulfil* the Wycliff Versions have some other interesting renderings. The following quotation of Gen. ii. 1-3 is taken from the two texts of the translation made by John Wycliff and his Followers as edited by the Rev. Josiah Forshall and Sir Frederick Madden (Oxford, 1850):

Therfor parfite ben heuene
and erthe, and al the anow-
rnyng of hem. And God ful-
fillide in the seuenthe day
his werk that he made; and
he restide the seueneth day
fro al werk that he hadde
fulfillid; and he blisside to
the seuenthe day, and he
halwide it; for in it he had
sesyd fro al his werk that
God shapide that he shulde
make.

Therfor heuenes and
erthe ben maad perfit, and
al the ournement of tho.
And God fillide in the
seuenthe dai his werk which
he made; and he restide in
the seuenthe dai fro al his
werk which he hadde maad;
and he blessing the seuenthe
dai, and halewide it; for in
that dai God cesside of all
his werk which he made of
nouȝt, that he schulde
make.

NOTE B¹

From time immemorial the reading of the Old Testament in the Synagogues has been a kind of cantillation or musical declamation, and the Hebrew accentuation was introduced to preserve

¹ The general remarks upon the Hebrew accents are mostly abstracted from the two treatises of W. Wickes, D.D., on the Accentuation of the Old Testament, and Mason and Bernard's *Hebrew Grammar*.

the traditional system. Thus the accents are *musical signs*. But the music was made to mark shades of distinction *in the sense* so that these musical signs became signs of punctuation also and aids for understanding the text, giving the meaning which tradition amongst the Jews assigned to it.

By the accentual system every word either has an accent or is one of two or more words so closely connected, for the purpose of accentuation, as to be treated as a single word. The accent may be pausal or non-pausal, the latter being a servant, as it were, to the following pause accent which completes the short musical phrase. Thus these musical signs mark not only various degrees of musical pauses providing in some way a system of punctuation stops, but they mark also the melody when it is of a non-pausal type and so provide the opposite of *stops*, viz., *connecting links* to carry on an idea without any pausing at all. The pausal accents which show where we are more or less to rest our ideas are termed *Distinctive*; and those which, on the contrary, show that the word to which one of them is attached must be read in close connexion with that following it, are termed *Conjunctive* accents.

Thus, for example,¹ if in an English translation the first two verses of Genesis should be given in accordance with the Hebrew Interpunctuation, they would read thus:—

Ver. I. “In the beginning | GOD created ||| the
 Heavens | and the earth.

¹ This example is copied from Mason and Bernard's *Hebrew Grammar*, Vol. II, p. 236.

Ver. 2. "And (as for) the earth | it was without form | and void || and darkness | (was) upon the face of the deep ||| and (The) Spirit of GOD || (was) moving | upon (the) face of the waters."

The music would separate the words GOD CREATED by a great pause from the object of the verb, whereas our punctuation would not admit even of a comma. The Hebrew melody engages the heart and mind to ponder well the lofty conception "God created" before moving on to the completion of the sentence.

As an example of the use of the non-pausal or conjunctive accents we may take the refrain at the conclusion of each of the first six sonnets. Its two sentences are accentually connected and it might be represented thus:

And-there-is-evening-and-there-is-morning.

The continuous melody suggests a continuous idea.

NOTE C

In the Authorized Version parts of the verb TO BE are frequently printed *in italic type* to show there are no Hebrew words corresponding with them. They are inserted to meet the requirements of the English language. Sometimes, however, they are printed in ordinary type, and in these cases there are corresponding Hebrew words.

There is no auxiliary verb in Hebrew, and the substantive verb is generally omitted. When, therefore, it does occur, it should be given its full meaning of a notional verb. The word signifies coming-into-existence, and this is of importance

for our story. The following are translations given of it in some phrases where it occurs in the first Chapter of Genesis: "Let light APPEAR and light APPEARED" (Oxf. Heb. Lex.); "And there BECAME, i.e. there APPEARED, there CAME INTO PLACE, an evening, and there (BE)CAME a morning" (Dillmann); "And evening CAME and morning CAME" = *éyévero* not *ḥu* (S. R. Driver); "Let luminaries COME INTO EXISTENCE" (Dillmann); "And they shall BECOME (FULFIL THE FUNCTION OF, SERVE AS) luminaries" (Oxf. Heb. Lex.).

In Jer. iv. 23, "I beheld the earth, and lo, *it was* without form and void," as is indicated by the A.V. usage of *italics* there is not the הָיְתָה which occurs in the somewhat similar phrase of Gen. i. 1.

NOTE D

Moving (מְרַחֶפֶת) To the Spirit of God "in the participle, there is ascribed as an enduring activity רָחַף" (Dillmann).

"The ptc. carries the notion of action, operation, like the verb, while the quality expressed by the adj. inheres in the subj. as a mere motionless characteristic. On the other hand, the ptc. differs from the impf. in that the continuousness of the impf. is not unbroken, but mere repetition of the action. The ptc. is a line, the impf. a succession of points" (A. B. Davidson, *Hebrew Syntax*, § 97, Rem. i). "The participle . . . declares not the fixed and settled embodiment of an attribute in an individual object, but the *continuous manifestation* actively or passively, as the case may be, of an idea expressed by the root" (S. R. Driver, *Hebrew Tenses*, § 135).

NOTE E

It may be noticed that the conjunction AND occurs more often than in the standard versions and that its frequency becomes monotonous. It represents as well as a single word may the same frequent occurrence of a single Hebrew particle. But the Hebrew is lighter and it is less monotonous because changing circumstances vary its pronunciation. This particle (*waw* ו) is used "to exhibit relations and shades of meaning which Western languages would indicate by distinct particles" . . . in the Authorized and Revised Versions "words like *or, then, but, notwithstanding, howbeit, so, thus, therefore, that* constantly appear, where the Hebrew has simply ו" (Oxf. Heb. Lex.). It is frequently used not only to co-ordinate sentences, but "even to introduce an antithesis or when one of the two clauses is not co-ordinated, but subordinated to the other" (Gesenius' Heb. Gram., p. 510). So common a particle covering such a wide range of meaning gives ample scope for variations in its rendering, and it is right enough that advantage should be taken of this to give a distinctively English dress to ordinary narrative. But the employment of a variety of particles to translate what is after all one and the same particle in the original, needs a satisfactory assurance as to the meaning of the context. And in the case of a work which is far above the level of ordinary narrative it seems better to leave the relation of sentences one to another undefined, if undefined in the original, lest for the sake of what appears an easy or comely expression the significance be unduly restricted or seriously impaired.

The general plan in Hebrew is to co-ordinate sentences and not to distract attention and burden the composition with detailing relations which may well be left to the common understanding of the reader. For if it is really important for attention to be drawn to particular relations and shades of meaning generally covered by the particle *waw*, Hebrew is not without other particles to answer the purpose, but these "were reserved for cases in which special emphasis or distinctness was desired" (article in Oxf. Heb. Lex.).

NOTE F

Verse 20. *Swarm-with*, i.e., *abound with swarms*, not *bring forth* swarms. Dillmann (*in loc*) says that elsewhere the verb "does not mean: To bring forth in swarming multitudes, but: To move in numbers, to swarm, and can, as a verb of fulness, be joined with the accusative." Contrast verse 11, *Let the earth cause-to-spring-forth*, and also verse 24, *Let the earth produce*. The waters are not called upon to produce living souls, but to contain them.

NOTE G

Verse 20. LIVING SOULS. This term is taken in the translation to be in apposition with *swarming-things* although it is separated by the accents. "Two nouns in *apposition* are generally kept together by the accentuation. . . . But where emphasis or distinctness of enunciation seems to require it, the dichotomy—and even the main dichotomy—of the clause may come between" (W. Wickes, *The Accentuation of the Prose Books*

of the Old Testament, p. 53). Thus the term, joined to the preceding word by grammar, is separated from it for reflexion; and it is separated also from the words which follow by the great pause accent of the main division of the verse. It therefore stands out from the context as an object of thought by itself.—LIVING SOULS.

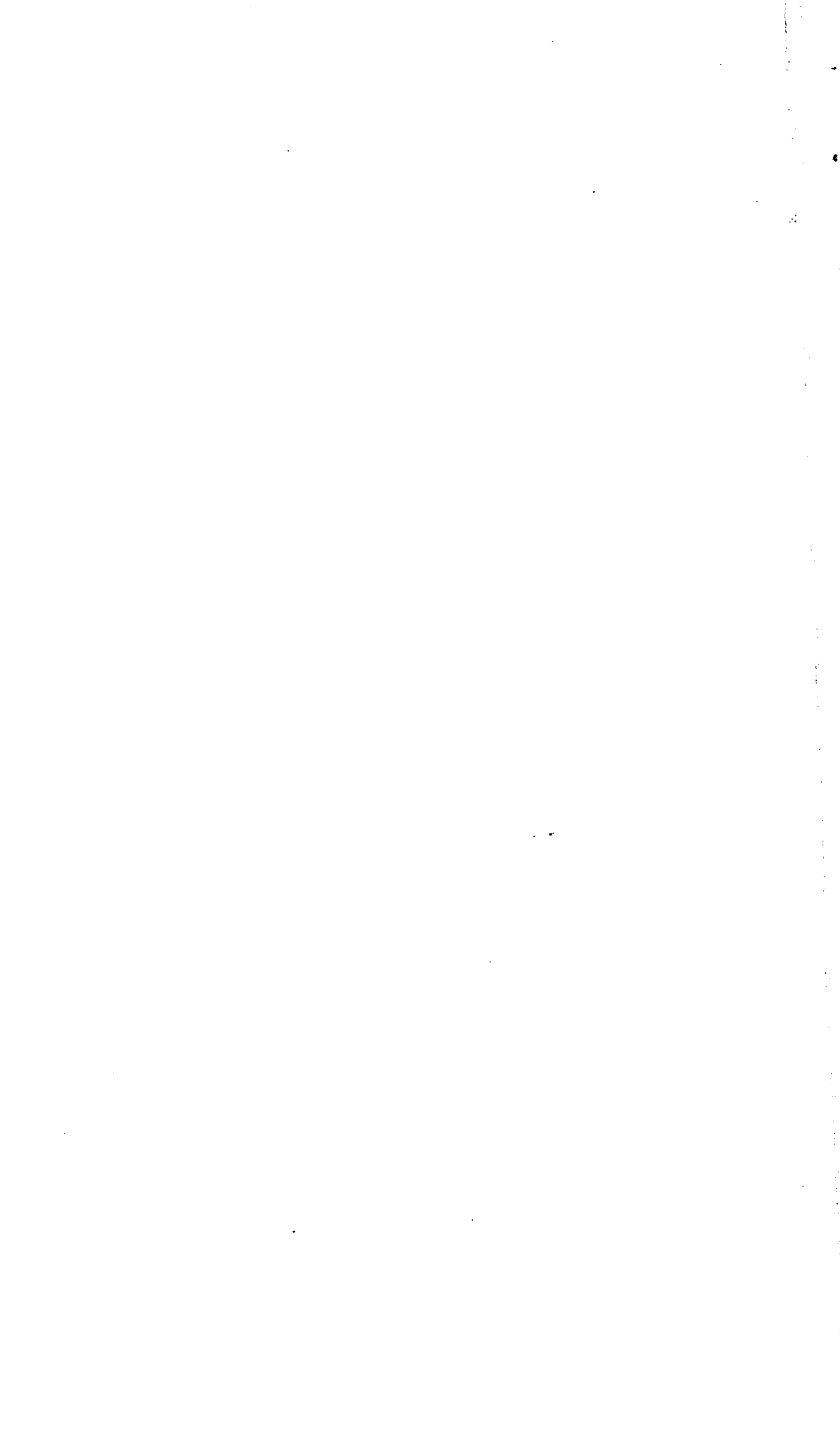
NOTE H

The Authorized and Revised Versions have “ON the seventh day God finished . . . rested ON the seventh day . . . blessed the seventh day and hallowed it: because IN it He rested.” The same preposition *Béth* is twice translated ON and once IN, and the diversity may very well befit a piece of English composition. But the preposition ON seems to imply a merely temporal value for the word DAY, and this is foreign to the story. To advance this value is to forget the God of the first sonnet who, before making Heaven and Earth, forms Light and calls it Day; it is to forget the God of the story—the Maker of Days—and to substitute for Him a very different kind of God brought in from elsewhere, and this is to break faith with Literature.

IN THE NAME OF THE HOLY ONE BLESSED BE HE



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